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Having found it for a given case, he must not base generalizations too freely upon it.

Give the pupil access to the largest possible region of really practical and interesting subject-matter, turn him loose and study his mental peculiarities as revealed through his spontaneous activities. Refrain at every point from asking the pupil questions, to answer which would require him to think his own thought processes. Let him *do the work* without much, if any, analysis of thought processes.

Most of what is said here is old in its relation to the unmathematical subjects. It is said here merely to emphasize its relevancy to mathematical teaching. The general refusal of mathematical teachers to recognize this is throwing mathematical teaching into the rear of educational advance.

Questions such as are discussed in this paper will constitute the main part of the work of the teachers' professional course during the spring quarter. The other course will be for beginners in the professional school, and will be largely, though not exclusively, academic in character.

The study of subject-matter will be from a higher point of view than can be taken by the elementary pupil, who is mainly concerned with learning a limited part of the subject each day. The teacher must perform the office of director, and this can be done only in the light of clearly conceived principles, based upon a broader and fuller view of the subject in its entirety.

ART.

JOHN DUNCAN.

THE art in the School of Education divides itself naturally into two classes: (1) Art illustrative of the other subjects of the curriculum — history and literature, geography and nature study; (2) applied art, the making of things — pottery, fabrics, and furniture.

ILLUSTRATIVE ART.

The substantial aid that drawing, painting, and modeling render in making these studies more concrete and tangible becomes clearer and clearer every day. In geography and nature study, in history and literature, modeling and drawing are now found to be quite indispensable, affording the teacher a means of studying the students' consciousness, an immediate means of arriving at his appreciation, or want of appreciation, of the facts, and his feelings with regard to them, a more transparent medium than writing, not only helping these studies out into more definition and detail, but also drawing them into synthetic relations with each other, helping the specialisms, on the one hand, and, on the other, fusing them into a larger unity—philosophy. Art is concrete, graphic, tangible philosophy.

This illustrative drawing, as we practice it in our school, is again of three kinds.

1. Blackboard drawing, in which the student expresses the images of which he is already in possession. The aim of the drawing is its reaction on his own and on his neighbor's thought, and the co-ordination of his own images among themselves.

2. Sketching from nature, which is a means of attention.

3. Drawing on paper or canvas synthetic pictures, in which the student builds together the results of his observation, his thinking, and his feeling.

GEOGRAPHY.

1. Blackboard drawing—Chalk modeling: maps; typical topographic forms; scenes and landscapes from all the countries of the world.

2. Sketching from nature on field trips.

3. Decorative pictures and models of topographic forms and picture books of typical scenes and peoples.

NATURE STUDY.

1. Sketching: Landscape; trees; leaves; flowers, fruits, seeds; animals from life and from museum specimens; atmospheric conditions—clouds, rain, snow.

2. Blackboard drawing: Landscape; etc.

3. Decorative pictures and models and picture-books: The procession of the year; the life-history of individual plants and animals; plant and animal relations; the prairie, the swamp, the sand-dune.

HISTORY.

1. Blackboard drawing: Primitive history; Greek mythology, games, architecture; arts of Middle Ages and Renaissance; the castle and cathedral; the knight and priest and burgher.

2. Sketching: Streets, buildings; occupations of men; museum material.
3. Picture-book making: Decorative pictures and models; history of civilization.

The first two kinds of drawing, blackboard drawing and sketching from nature, are not sustained efforts, and are best carried on in the recitation room or on the field excursion under the inspiration of the teacher of the subject-matter—history, geography, or whatever it may be. In this way, and in this way only, the student can feel the push of a genuine motive. The ideal is, undoubtedly, that the teacher of the subject-matter should control also the expression, but till the teacher attains to the ability to do so a special art teacher must take hold of it and work together with him. This is, of course, uneconomical, and means a certain amount of friction, but would seem to be the only practicable way of working at present.

With the more sustained form of drawing and modeling, indicated in the third class, we have had very little success. This is, I am persuaded, due to the absence of a motive that the student can strongly enough appreciate. I am convinced that the only solution of this difficulty—and it is the one that stops the way completely for any full art expression in the upper grades and in the pedagogic school—is to find some real purpose to which to devote the products of so long-continued an effort as is necessary to make even the simplest drawing or piece of modeling. This effort is usually much underestimated by people who have never made it themselves.

I would suggest that all the sustained art work of the school be applied to some worthy and appreciable end, to the decoration of schools and the making of picture books which are to go out into the world through a publisher who may be in or outside of the school; all the subject-matter and illustrations worked up in the class-rooms to be poured through the school press, passing on the way through processes of successive editing.

This idea would be no less fruitful applied to the literary and scientific work of the school. Self-activity is one of the watchwords of the school. The work is not prescribed and formal. The school is a laboratory of thought where each supplements the labor of the others. To round out, complete, and publish the results of this activity would seem only rational. At present there is a great waste of much that would prove very valuable to other institutions everywhere, schools, kindergartens, and homes. The matter needs only organization.

As our school is at present constituted we do not have the people who have the leisure to apply themselves to this work. It means really the addition to our present school, of special literary and artistic students. This would be a unique class for the training of teachers of literature and of art, for no one can be a true teacher who does not practice what he preaches. The work of this literary-and-art group would be the publication of text-books, story-books, maps, and pictures for the use of children everywhere.

The literature available for children is for the most part very dry and didactic. The societies for child-study have given us a new conception of childhood, and no merely commercial house can meet the newly discovered needs that have come with a deeper insight into the child soul. We believe now that nothing is too good for the little folks, that their budding curiosity is a true scientific attitude, and their real likes and dislikes are æsthetic impulses more sensitive and discriminating than those of most adults, who are, of course, all more or less perverted. Too long we have put the children off with pseudo science and bogus art.

Every teacher will agree that there is a sad want of good illustrative pictures and models for schoolroom purposes. A number of educational publishers are addressing themselves to this problem, but none of them are in close enough touch with the schools to appreciate their needs as they arise, still less to anticipate them. Illustrative pictures are at present drawn from newspapers and magazines, and are usually rather small for schoolroom use. Decorative pictures practically do not exist. There are only a very limited number of possible pictures in color—one could enumerate all that are on the market—and the same pictures are met everywhere, in all the picture stores and in all the schoolrooms; for the teachers are greedy for them and have made good use of every picture that is to be had. The only other pictures that one can get are photographs, mostly of Old Masters, that make dark blots on the walls and are little adapted to the place or purpose they pretend to fill.

It might be urged that the prime usefulness of this work is in the doing of it, and that the outside schools to which the products of our activity are directed would not share fully the educational advantages with us. That is, of course, true, and we may hope for a time when all the schools shall be engaged in similar productive activities. When that time comes there can be interchange of commodities, and we can extend our market beyond the walls of schoolrooms themselves and make things that will be useful in the larger world outside. We, however, will be early on the field, and we have in the needs of the schools as they are situated at present an ample opportunity and a mission.

APPLIED ART.

I have already indicated that most of the work of the art department will be *applied*. The only exceptions are the blackboard drawing and the sketching from nature, and these are both feeders to the applied art, preparing the way for the more finished pictures for publication.

Press work; printing and drawing for reproduction.—The work in preparing material, scientific, literary, and artistic, for the press and the printing of it, will, we believe, soon form the core of the applied art work of the school. In an institution given up so largely to intellectual affairs, this is obviously the best place to begin; the relation of the press to subject-matter being more immediately apparent to all than that of any other applied art.

A group of activities will form themselves about the press as a center.

Bookbinding and illumination naturally relate themselves to the work of the press.

The work in *Pottery*, in *Textiles*, and in *Furniture* has been described in former issues of this journal.